

BLACK SCIENCE

20

RICK REMENDER
MATTEO SCALERA
MORENO DINISIO



GODWORLD • PART 4 OF 5

THE STORY SO FAR...

Three years now Grant has been stranded in a lonely dimension, his fevered psyche shattered by the loss of his children and crew after the Pillar's catastrophic final dimensional jump. Unable to cope with the loss, Grant fled into the recesses of his mind, where dark things awaited him.

But after embarking on a journey of self-discovery, deep into the heart of the Gadworld, he has overcome a lifetime of guilt and regret, laid to rest the demons of his past, and emerged a man bent on righting the wrongs he has set in motion.

Now, as he powers up a brand-new Pillar for its maiden voyage, his resolve is stronger than ever before.

Grant McKay is back! The Anarchist League of Scientists is reborn!

BLACK SCIENCE created by Rick Remender & Matteo Scalera



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A dramatic comic book illustration. The central focus is a close-up of a character's face, rendered in a painterly style. The character has pale skin, dark, hollow eyes, and a wide, open mouth showing a dark interior. The face is partially obscured by dark, angular shapes that look like mechanical parts or debris. The background is a bright, hazy white with dark, splattered particles, suggesting a high-contrast, possibly explosive or chaotic environment. The overall color palette is dominated by dark browns, greys, and blacks, with a stark white light source at the top.

GRANT?

GRANT.
WAKE UP.

AGONY, HEAD PULSING,
BLOOD IN MY MOUTH,
SMELL OF BURNING—

—A TERRIFIC START.



THIS IS NOT GOING
TO SPOIL MY BRIGHT
NEW TOMORROW.

NO.

JUST A MINOR
SETBACK.

WHAT
HAPPENED?

WE WERE
HIT WITH AN
EXPLOSIVE AS
SOON AS WE
ARRIVED.

WON'T LET THIS SHIT
ON MY BIG TRIUMPHANT
HERO MOMENT.

I'M GOING TO SAVE MY CREW
AND RETURN HOME WITH THE
KEY TO UNLOCKING ALL OF
MANKIND'S PROBLEMS...

...OR THE PANDORA'S
BOX THAT WIPES OUT
ALL OF MANKIND.

ONE OF THOSE.

THE PILLAR
ENGINE?

FORTY
SECONDS AWAY
FROM QUANTUM
CORE
MELTDOWN.

NO BIG DEAL.

DO WE
KNOW WHICH
OF THE
SUITS WE
TRACKED?

IT'S
IMPOSSIBLE
TO TELL.

OKAY.

NOT AN
ISSUE.



THERE'S A SOLUTION
TO EVERY PROBLEM.

I DETECT
MULTIPLE LIFE
FORMS... MANY
MORE DEAD
THAN ALIVE.

DOESN'T
MATTER
WHAT'S OUT
THERE.



ONE OF
MY TEAM IS
STUCK IN
IT.

HOW FAR
TO THE SUIT'S
BEACON?

LESS
THAN A
MILE.

OKAY.

NOT TOO FAR.



THE MAGICAL GODHEAD
ON TOP OF THE MOUNTAIN
CLEARED UP MY BLUES.

NOT LETTING THE DESTRUCTION
OF THIS PILLAR IN A WORLD FULL
OF DEAD BODIES GET ME DOWN.

DETECTING
MULTIPLE ENERGY
LEAKS IN THE
QUANTUM
DRIVE.

GOT IT.

GRAB
WHATEVER
I CAN AND
GET OUT.

THE SWORD I USED
TO KILL KADIR.

GUILT: DOESN'T HELP
THE HAPPY VIBE.



MINOR
SETBACK.

SIMPLY FIND ANOTHER WAY
TO TEAR THROUGH THE
WALLS OF REALITY AND--

YOU--

RUMBBLE



YOU HAVEN'T
WALKED THE
UNBOUND PATH
YET--

--THE DRAINS
WILL SOOTHE
YOUR SUFFERING,
GRANT MCKAY.

AND
THERE
IT IS...

...THAT FAMILIAR KICK IN
THE BALLS OF ENDLESS
BULLSHIT.

YOU WHO
BROUGHT
US PIL'AR!

YOU HAVE
EARNED
THE RESTFUL
RELEASE!

FUCK.

DISORIENTED--
SWING GOES
WIDE.

NO PROBLEM.

EVERYTHING
IS GREAT.

SCOPE LOCATION:
BATTLEFIELD--
TANKS, ARROWS--

--BEEN HERE
BEFORE--

GRANT,
MINIMUM
SAFE DISTANCE
IS FIFTY
FEET--

YOU FIGHT
TO STAY
"ALIVE," BUT
YOU ARE
NOT ALIVE,
AVATAR.

YERGAH!!



THAT IS OUR
GIFT--TO
FREE YOU
FROM
THIS LIE!

--BLACKOUT PAIN.

SPARK, FLUTTERS--



YOU'VE
DONE YOUR
PART.

GET OUT OF
MY HEAD!

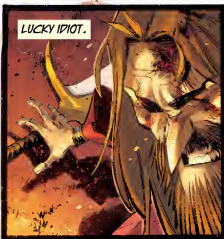
CALM
YOURSELF.

BE GLAD
FOR YOUR
TRUE
BIRTH.



GRADCOM!

PILLAR ENGINE
GOES BOOM.



LUCKY IDIOT.



SKREE--!

SHWKK

IDIOT; NEVER CONSIDERED
THE HANDHELD PILLAR I LOST.



MILLIPEDES: EXPANDING/GROWING.
THEY SHOULDN'T BE HERE.

INTERPRET; SHAWN SAID THE
MILLIPEDES WERE A DEATH CULT.

A DEATH CULT WITH A
PILLAR I DROPPED.

BUT WHAT ARE
THEY DOING HERE?

ONLY ONE ANSWER:



SPREADING
THE FATIL

BLACK

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WRITER

MATTEO SCALERA
ARTIST

SCIENCE

MORENO DINISIO
COLORIST

RUS WOOTON
LETTERER

SEBASTIAN GIRNER
EDITOR

THIS IS THE
WORLD WHERE
WE PICKED UP
YOU AND THE
SHAMAN?

CORRECT.

LOT OF
THINGS HERE
TRYING TO FUCK
WITH MY NEW
UPBEAT
ATTITUDE.

DIMENSIONAUT
HOMING BEACON
IS FIFTY YARDS
TO THE NORTH.

THE DRAINS ARE
USING MY PILLAR
TO WIPE OUT ONE
WORLD AT A
TIME.

THIS
PLACE--
ALL THIS
DEATH--

I DID
THIS...

...AS SURE AS
I KILLED YOU,
WARD.

HAVEN'T HAD
A MINUTE TO
PROCESS...

HIS RECORD LOG BLINKS A PARE TO
HEAR MY FRIEND'S LAST WORDS.

DEEP

ZZZZT
LEFT ME
BEHIND.

FUCKING KADIR--
SHOULD HAVE
EXPECTED IT.

SELF-
PRESERVATION
COOKED INTO HIS
CORPORATE
BONES.

KADIR LEFT HIM TO DIE...

ABSORBED ON ONE
COUNT OF GUILT.

IF YOU FIND
ME, DON'T
WORRY ABOUT
MY BODY...

"...MY FAMILY
BELONGS
BURIED IN THE
BATTLEFIELD."

YOU NEED TO APPRECIATE
WHAT YOU HAVE HERE,
GRANT.

IT'S
THE GOOD
STUFF.

STUFF
SOME OF US
CAN'T FIND
A WAY TO.



YOU'LL
FIND THE
RIGHT
LADY.

I DUNNO.

I SPENT MOST
OF MY LIFE UNDER
THE ASSUMPTION
THAT I MISSED AN
IMPORTANT CHAPTER
EARLY ON.

OUT SICK
FOR THE LESSON
ON LIVING A
NORMAL, WELL-
ADJUSTED
LIFE.



THERE'S
NO SUCH
THING.

ALL OF THOSE
SUPERFICIALLY
PERFECT PEOPLE,
THEY'RE JUST ACTORS
PRETENDING THEY'VE
DISCOVERED THE KIND
OF LOVE YOU SEE IN
MOVIES.



DON'T JUDGE
YOURSELF
AGAINST THE
NORMALS.

BEHIND CLOSED
DOORS THEY FIGHT, DO
DRUGS, CHEAT, AND SCREAM--
THEY JUST DO A BETTER
JOB PRETENDING THEY DON'T.



FRAUDS MORE INTERESTED IN
OTHER PEOPLE THINKING
THEY'RE A THING THAN
ACTUALLY BEING THAT
THING.

AND THAT'S
EVERYONE
TO A
DEGREE,
AND WE
DEMAND
IT OF
OTHERS.

WE GET
TOGETHER, SMILE,
PLAY PERFECT.



WE
FUCKING
LIE.

THIS SUNNY, POOLSIDE PERFECTION,
THIS IS US HOLDING IT TOGETHER
FOR COMPANY.

THIS ISN'T
THE REALITY,
WARD.

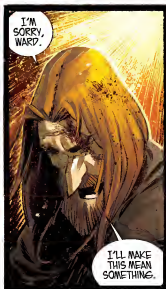
THE
REALITY
IS...



"...YOU'RE BETTER OFF ALONE."

JESUS.

ALL YOU
WANTED WAS
A FAMILY, A
BACKYARD, AND
ALL THE STUFF
I SHAT ON--



I'M
SORRY,
WARD.

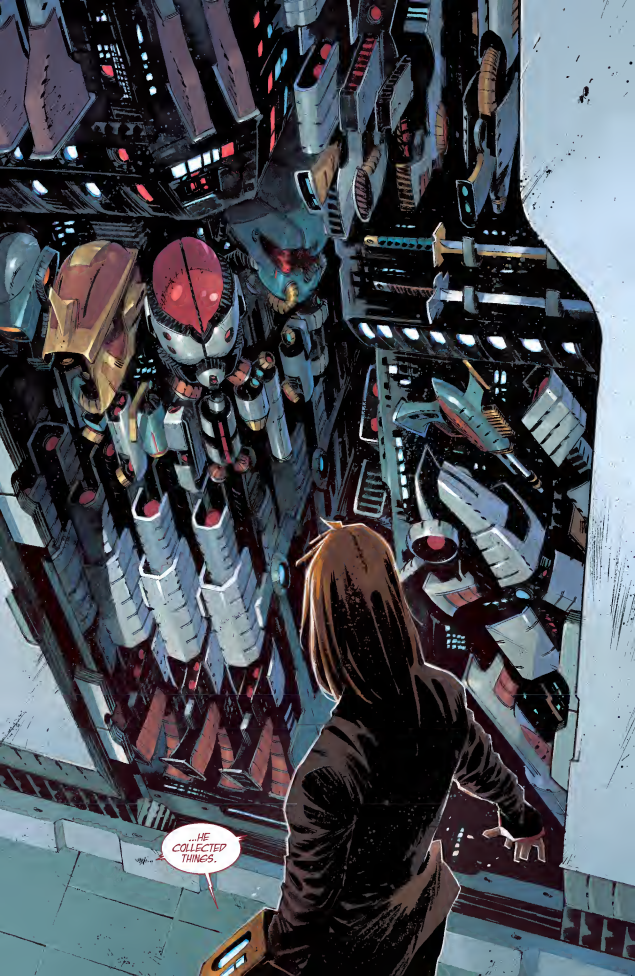
I'LL MAKE
THIS MEAN
SOMETHING.



NOW
THAT I
CAN HELP
WITH.







...HE
COLLECTED
THINGS.



YOU ARE BLOKK
OF THIS WORLD,
AND AS SUCH ARE
OWED THIS ONE
RESPECT.

WE ARE
BROTHERS,
DOPPELGANGERS,
DRAWN TO
PIL'AR.

YOU HAVE BEEN DEFEATED.
AND NOW IT IS TIME TO
GIVE ME YOUR
PIL'AR.

THE
MORE PIL'ARS,
THE MORE
DIMENSIONS WE
CAN LIBERATE.



BE PROUD
OF ME,
BROTHER.



SEE MY
WORK.

I AM THE
SAINT OF
MERCY.

OUR
NUMBERS
ARE
LEGION.



YOU ARE
SHIT!

YOU ARE
NOTHING
BUT---



HUHHHH--

SHCH

I
MISJUDGED
YOU.

I THOUGHT
YOU MIGHT
HAVE
WANTED TO
THANK ME.



THIS IS
THE LAST OF
LIFE ON THIS
WORLD.

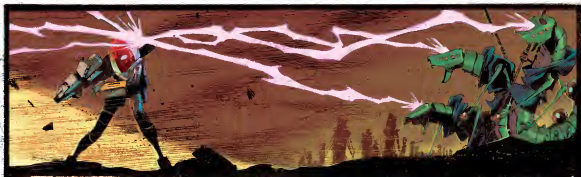
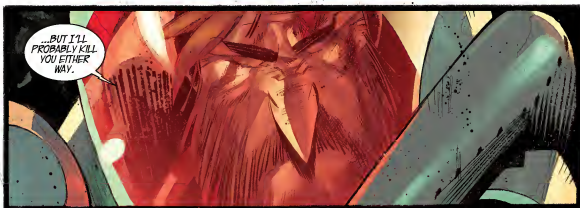
GATHER
MY DEARNS,
WE MOVE ON
TO THE
NEXT.



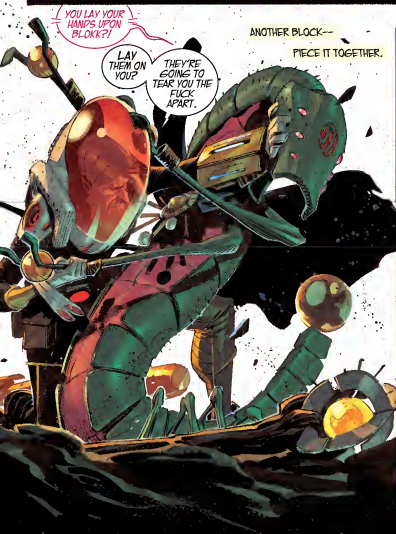
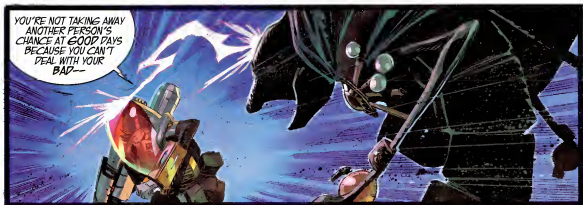
YOU HAVE
SOMETHING
OF MINE.

NOW, YOU
CAN HAND OVER
THE PILLAR
WITHOUT A
FIGHT...











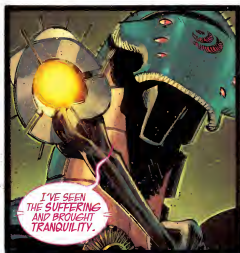
OOF--!

THWUP

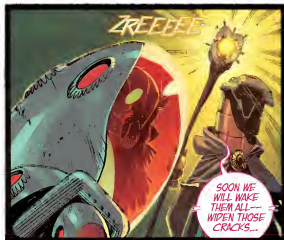
NOW YOU
SEE THE WILL
OF THE
EUCALYPTUS!



I FOLLOWED
THE CRACKS LEFT
BY YOUR TEAM,
GRANT MCKAY.

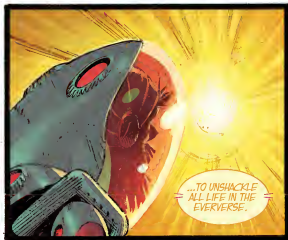


I'VE SEEN
THE SUFFERING
AND BROUGHT
TRANQUILITY.

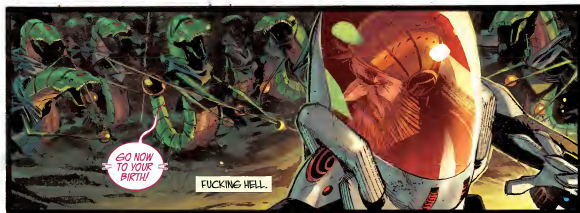


ZREEEEE

SOON WE
WILL WAKE
THEM ALL--
WIDEN THOSE
CRACKS...



...TO UNSHACKLE
ALL LIFE IN THE
EVERVERSE.



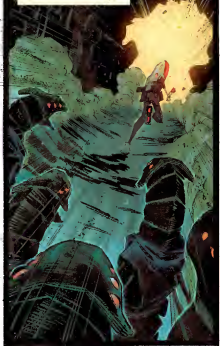
GO NOW
TO YOUR
BIRTH!

FUCKING HELL.

M.I.A. FOR THREE YEARS.

THREE YEARS THEY'VE
BEEN SPREADING.

ONE THING AT A TIME—
MY KIDS, GET MY TEAM
HOME—AND UNDO THE
DAMAGE I'VE DONE.



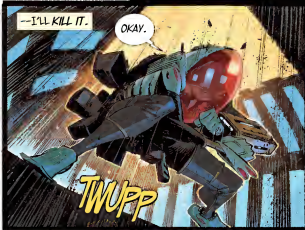
GO TO THE CENTER
OF THE ONION—

IF I FIND WHAT
I THINK I WILL—



—I'LL KILL IT.

OKAY.



DO YOU
REQUIRE MEDICAL
ATTENTION? ARE
YOU ALRIGHT?

THERE'S
NOTHING WE
CAN DO FOR
THIS WORLD
NOW.

FUCKED UP
MY GOOD DAY
VIBE. NO WAY
AROUND
THAT.



DOES THIS
THING HAVE A
BIG LASER
GUN?

YES.



"THEN THERE'S
SOMETHING
WE CAN DO."



BA-THROOM



SET A
COURSE TO
THE NEAREST
DIMENSIONAL
BEACON.



WEEEEE

BEEN ON
THE SHIT END
OF THE
STICK LONG
ENOUGH--

*--IT'S TIME TO GET
MY PEOPLE BACK.*

TO BE CONTINUED...

FROM PILLAR TO POST



CALLING ALL DIMENSIONAUTS!

Send comments, questions and distress signals to
WriteRemender@gmail.com! Mark letters "OK to print".

RR - This is my favorite part of doing these types of stories. When all of the chickens come home to roost. Ah, yes, so much roosting to look forward to!

On to some letters...

Rick!

Your comic book BLACK SCIENCE is my favorite comic book on the market today. I have been reading since issue one and I find your story becomes more entertaining with each plot twist and character development. This is a rarity when many books have a tendency to grow stale over time and enter dull periods. I enjoy your book more than *Invincible*, *Spawn*, and *Savage Dragon*, my three other favorite titles. There is a reason my comic book pull list each week is full of Image titles, which is that Image puts out the best comic books on the market. I was entertained by your work on *Venom* from Marvel; however, the world you created in BLACK SCIENCE is richer with better characters and more mature and detailed plot lines. My guess is you have more freedom and fewer restrictions working at Image. Do you find this to be true? It appears Todd McFarlane feels this way after reading some of his comments on his letter column. I am looking forward to hearing what you think.

John Gentile

RR - Well, Todd probably feels that way because he designed his company to be that way. It's not really a question if we have more freedom, we have 100% freedom. Everything in the book is a choice made by the creative team. There is no other mandate or guideline or, well, anything. So, when we do a good job, it's all us, when we fuck up, that's all us. Working for Marvel or DC is just that, working for someone else, their characters, their rules.

Hi Rick,

Happy new year.

After reading your THANK YOU at the back of issue 19 of BLACK SCIENCE, I was upset to see that in your 2016 artwork by Bengal showing some of your well-known characters did not

include some from *Sea of Red* - like Blackthroat.

Sea of Red got me hooked on your work and with the passage of time it will be looked back as a cornerstone in your artistic growth. And, on a lark, I would say a movie version based on it would be supremely more satisfying than *Pirates of the Caribbean*.

It had everything in it - I mean just everything - pirates, vampires, film crews, amnesia, sword fights, ancient mystery, a secret organization pulling strings, and apocalypse setting; not to mention murder and revenge. And of course, most important of all, heart.

So with the new year, and your growing list of characters, don't sell some of them short!

Even Grant in this issue overcomes his mental blocks as he climbs the mountain and finally accepts who he is.

You, sir, know how to create a narrative.
Eric

RR - I'm glad you enjoyed *Sea of Red* and recall it fondly. The cast wasn't excluded due to any ill feelings I have for them. Just not enough room in the piece to have every single character I've ever created in there. *Black Heart Billy*, *Sorrow*, *XXXombies*, *The End League*, and *Captain Dingleberry* were also absent, not due to my lack of nostalgia for the books, though.



Fan Art by Jacob Maese

Hello Rick,

I don't know if it being a rainy day in Southern California or the fact that I'm a little stoned had anything to do with the spiritual and creative pleasure I received while reading Issue 19, but holy shit. Of course, I'm a fan of all your creator owned books, but BLACK SCIENCE has been hitting me right in the heart and soul over the past couple of issues. I feel like I'm reading some kind of lowaska trip in comic book form with the world you, Matteo, and Moreno create. Thank you so much.

Matias Lopez

RR - Happy to hear you're connecting with it. The past few issue were a nice break of pace to dig into some character stuff, but that's all over now and back to the action.

Sincerely, thank you for BLACK SCIENCE. The art is always incredible, and the writing has been fantastic since day one.

I was particularly moved by issue 19. Thank you for writing so openly and honestly. I'm 31 years old and it was the first time I can remember crying over a comic book. Not just getting a bit choked up, but legit crying.

Absolutely beautiful. Thank you. Can't wait to read more.

Brandon

RR - That's incredibly nice to hear. Hitting true emotion is the goal in all of the books so knowing we did it for in with last issue feels great.

Next issue is a big one. Not going to give anything away, but Grant's going to come face to face with a problem he left unsolved some time ago.

See you in 30,
Rick



TRANSMISSIONS FROM A BASEMENT

Rus here, **Letterer** on the comic you just read, as well as a bunch of others, including all of Rick's current books. I've taken over the Basement this month to tell you a little about how I handle the lettering on Rick's books, each of which has its own tone and style.

First up, **BLACK SCIENCE**. We went with a similar style as we did with the Dark Horse run on *Fear Agent*, a font and balloon style that has a European feel that works well with Matteo Scalera's European artistic sensibilities. The balloon tails (aka pointers) are straighter in *Black Science* though, and I use a different font for sound effects (SFX), one of my own. Believe it or not, those minor changes make a big difference in the overall look of the lettering. There is no such thing as one-size-fits-all in comic-book lettering!



FROM 'BLACK SCIENCE' #2

Next, we have **DEADLY CLASS**. As you can see, the balloons here are similar to those in *Black Science* above, perfect ellipses, but they're handled differently, and the different font and tail style were also important, deliberate decisions.

I think I knew right away that I wanted balloons like this when I first saw Wes Craig's pages, but I purposely try to make them more round than I do in other books (like *Black Science*). The font was set pretty early on, too, but the tail style was something Wes suggested after I'd tried something different; this tail style is something I've wanted to try before but haven't had the opportunity, so I was happy to oblige.

Wes draws a lot of the SFX himself on the art, as you see below with the "Honk Honk" of the cars, so when I need to add SFX, I try to do something that looks like Wes might've done it himself. With Wes's crazy layouts and Rick's frenetically-paced writing, I have a lot of opportunities to play with caption placement, too, helping to help guide the reader.



FROM 'DEADLY CLASS' #1 AND #5



BLACK SCIENCE
ISSUE #20



DEADLY CLASS
ISSUE #18



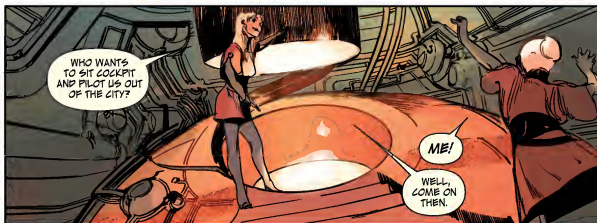
TOKYO GHOST
ISSUE #5



LOW
ISSUE 11



OUT NOW



FROM 'LOW' #1

LOW was a bit easier to create a lettering style for, very easy in fact. I'd worked with Rick and Greg Tocchini before on their comic-book series *The Last Days of American Crime*, so I figured we'd be smart to use the same fonts and balloon styles as we did there.

You'll notice that the balloons and tails are colored with a very pale yellow that ends up having a beige tone. When I saw Greg's painterly art for *Last Days*... I couldn't bring myself to just plop bright white word balloons down all over it. Even though Greg sometimes uses a white background on the pages in between panels, I knew that white balloons would just stand out too much over Greg's art. And ideally I want my lettering to work *with* the art and not fight against it visually.

Like with *Black Science*, I use my own SFX fonts on *Low*, unless the scene calls for something specific, like a splashy water type of font that I haven't created myself. I created the main SFX font for *Last Days*... and continue to use it to this day, but it doesn't get used a lot unless I'm lettering *Low* or *Skybound's Thief of Thieves*.



TOKYO GHOST! Who doesn't like Sean Murphy's art? As with Sarah Lee's baked goods, *nobody* doesn't, that's who! So I was psyched when Rick asked me to letter *Tokyo Ghost*.

I really tried to come up with a style I hadn't seen on Sean's books before, something that really *fit* with his art. Did I succeed? I'll leave that to you to determine, but I am happy with the lettering style I came up with for *Tokyo Ghost*. The key, to me, was in doing something that had less of a mechanical, graphic design look, and something that felt more like the lettering was done *on* the art boards, like in the "old days."

I've done balloons that look a little wobbly on other books, but between the balloons, the font which isn't used much (as far as I've seen), and the varied line weights, I think I've stumbled on one of my favorite lettering styles in my 13 years lettering comics. Sean draws most of the big SFX on the art himself, and they're killer. But I'll occasionally need to add a SFX or two myself, like in the panel below. Always fun.

Okay, that'll wrap up the Transmissions for this month. Thanks to Rick for asking me to give you all a glimpse into my thinking when it comes to lettering his books. I hope you got something out of it! - **Aus**

FROM 'TOKYO GHOST' #1



RICK REMENDER | MATTEO SCALERA | DEAN WHITE | MORENO DINISIO

BLACK SCIENCE



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• *AiPT!*

"Holy F----- S---."

• Leila del Duca,
SKUTTER

"An absolute gem of a book."

• *Nerdgasms*

"A truly fantastic piece of work... Hinkle's art really elevates the story."

• *Comic Book Therapy*

"Hinkle's world, like McNamara's, is a terrifying place."

• *Comic Book Resources*

"It's dark, compelling, well rounded."

• *The Outhousers*

"Pure excitement from the first page to the last."

• *Comic Monsters*

AN ORIGINAL
GRAPHIC NOVEL
INSPIRED BY
TRUE EVENTS.

MARCH 2016
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NEXT ISSUE

BLACK SCIENCE

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RICK REMENDER
MATTEO SCALERA
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\$3.99

GODWORLD • PART 5 OF 5





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